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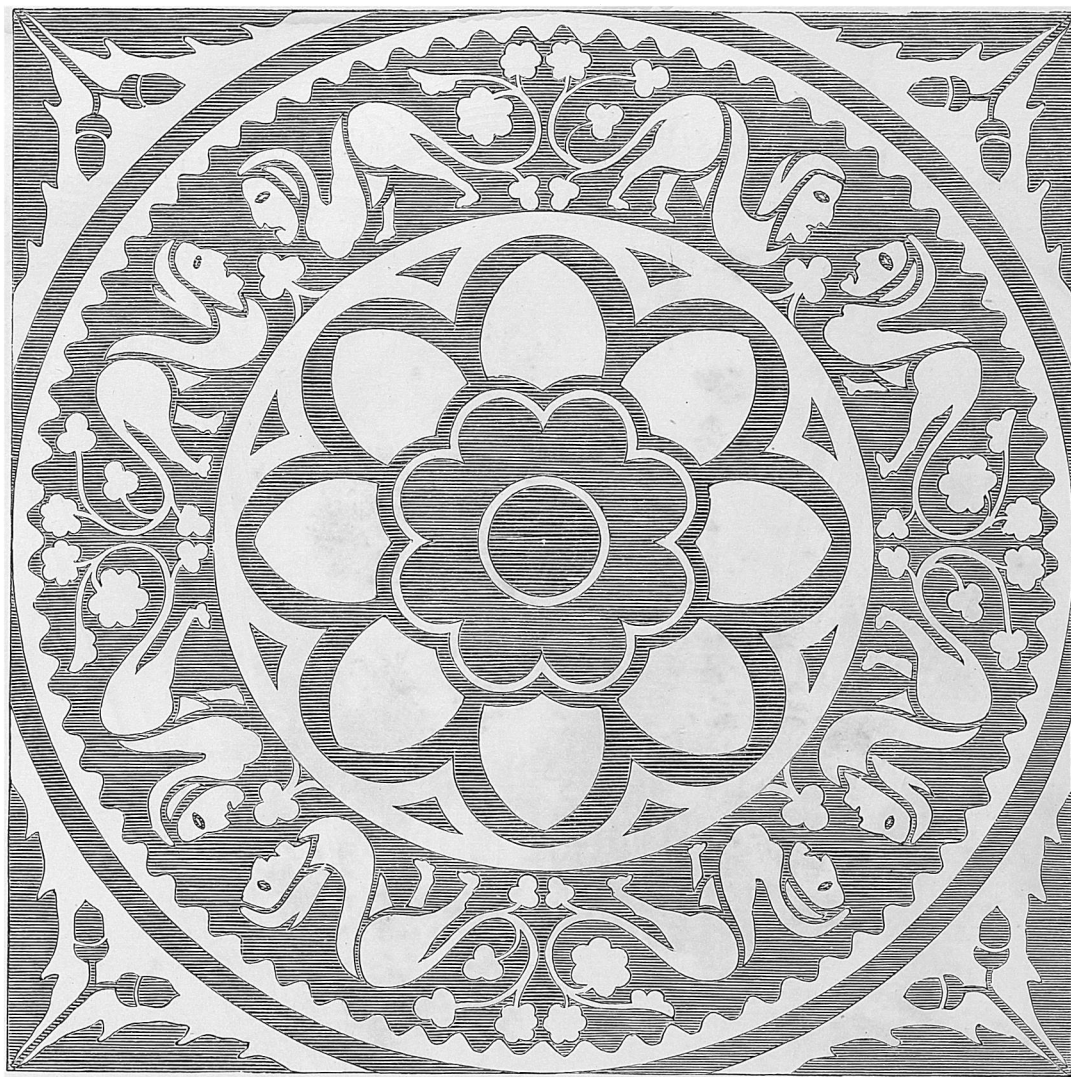
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No. 25. Tile; Buff and red; $\frac{1}{2}$ full size.
Bloxham Church; Thirteenth century.

VARIOUS.

A Fixative for Drawings.

We have just had an opportunity of testing an invention by M. Rouget, one of the masters of the Government Schools in Paris, for "permanently and instantaneously fixing every kind of fugitive design, such as those produced by chalk, crayons, pastels, lead pencils, or other similar materials". It consists of a liquid which is blown through a little glass apparatus in the shape of a minute shower that spreads itself over the paper so that the drawing is not rubbed by a brush being passed over it. Through the fineness of the spray the paper is not cockled, neither does the liquid appear to leave any mark. Our test was severe and upon rubbing the drawing operated upon, with india rubber, nothing moved, nor was any appearance of a smear produced. It seems a very valuable preparation. According to the London agents, Corbière and Son, it is equally efficacious with photographs.

The Builder.

A New Witewash for Walls.

Soak one fourth of a pound of glue over night in tepid water. The next day put it into a tin vessel with a quart of water, set the vessel in a kettle of water over the fire, keep it there till it boils, and then stir until the glue is dissolved. Next put from six

to eight pounds of Paris white into another vessel, add hot water and stir until it has the appearance of milk of lime. Add the sizing, stir well, and apply in the ordinary way while still warm.

"Paris white" is *sulphate of baryta*, and may be found at any drug or paint store.

Scientific American.

How to make Artificial Porphyry.

The *Chemical News* says that MM. Sepulchre and Ohressen, have perfectly succeeded in utilising the slag of iron blast furnaces for the manufacture of paving stones, which withstand a crushing weight of more than 400 kilogr. per square centim., and have answered for the purpose of paving several streets at Brussels and Paris, and stood heavy traffic far better than even the celebrated Quenast stones. The streets paved with this material at Brussels have a heavy gradient.

A New Light.

A new artificial light, specially applicable to photography, has been tried, it is said, with much success. It is produced by rendering cylinders, composed of magnesia and titanio acid, incandescent by the oxyhydrogen flame.



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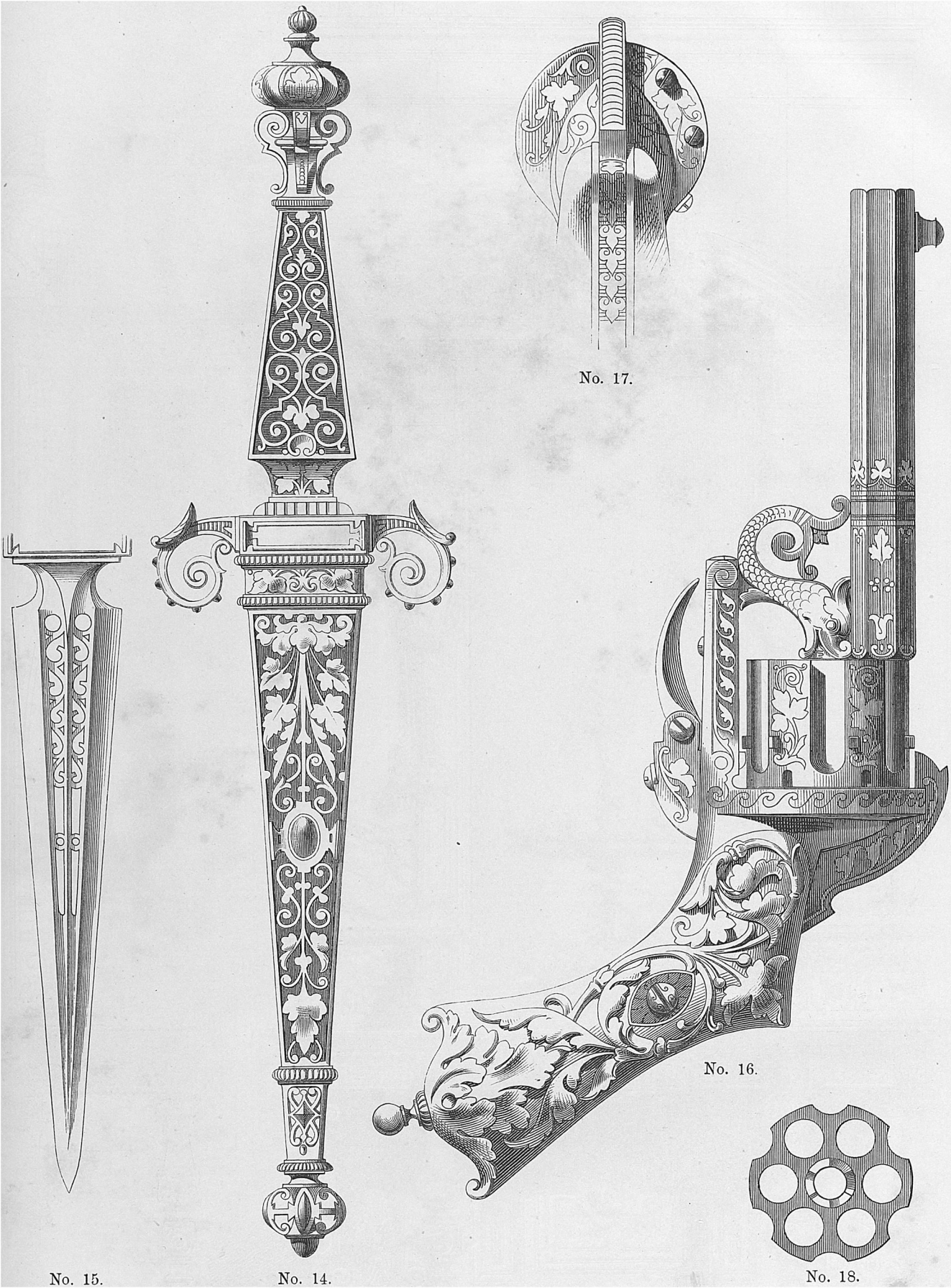
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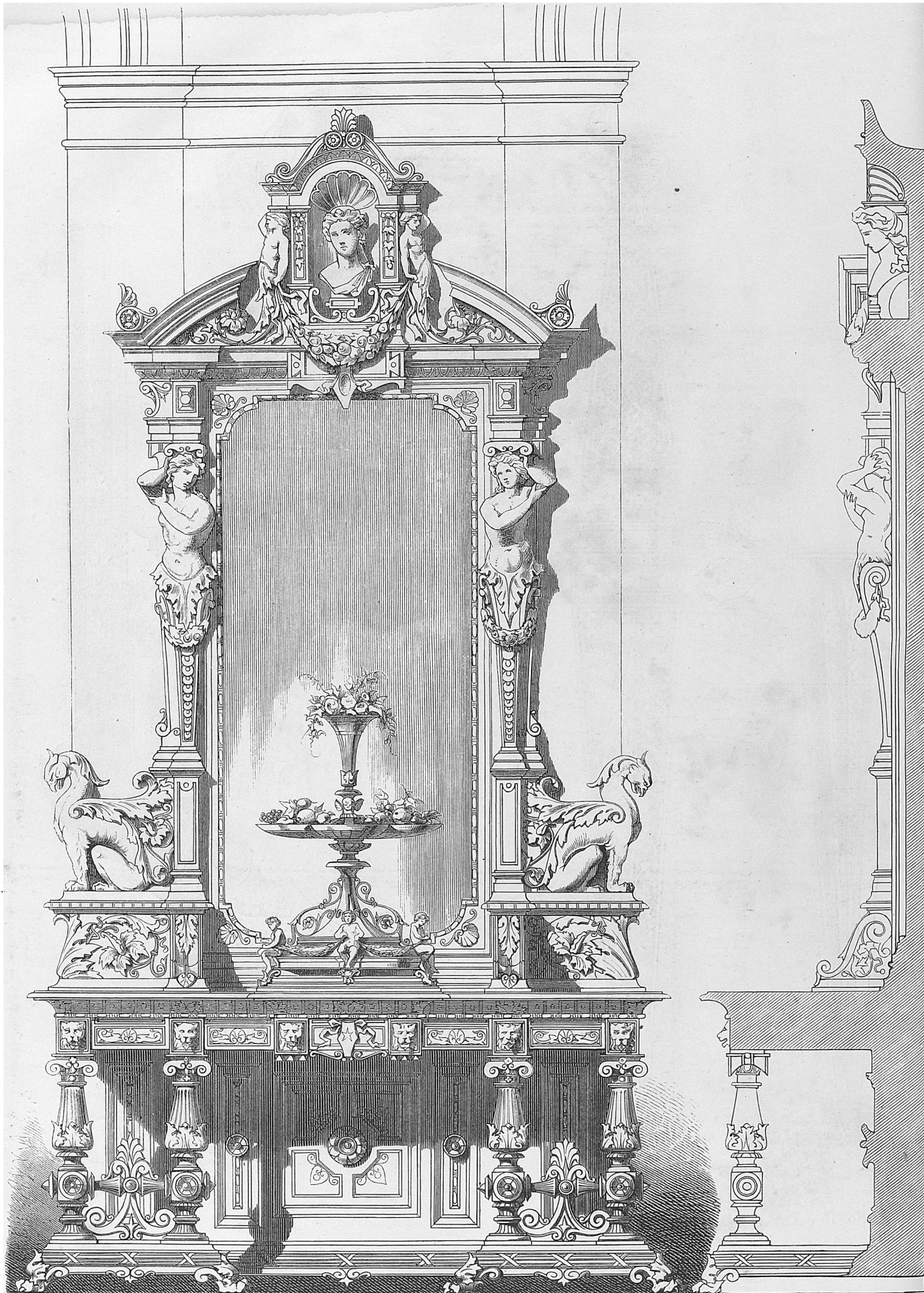
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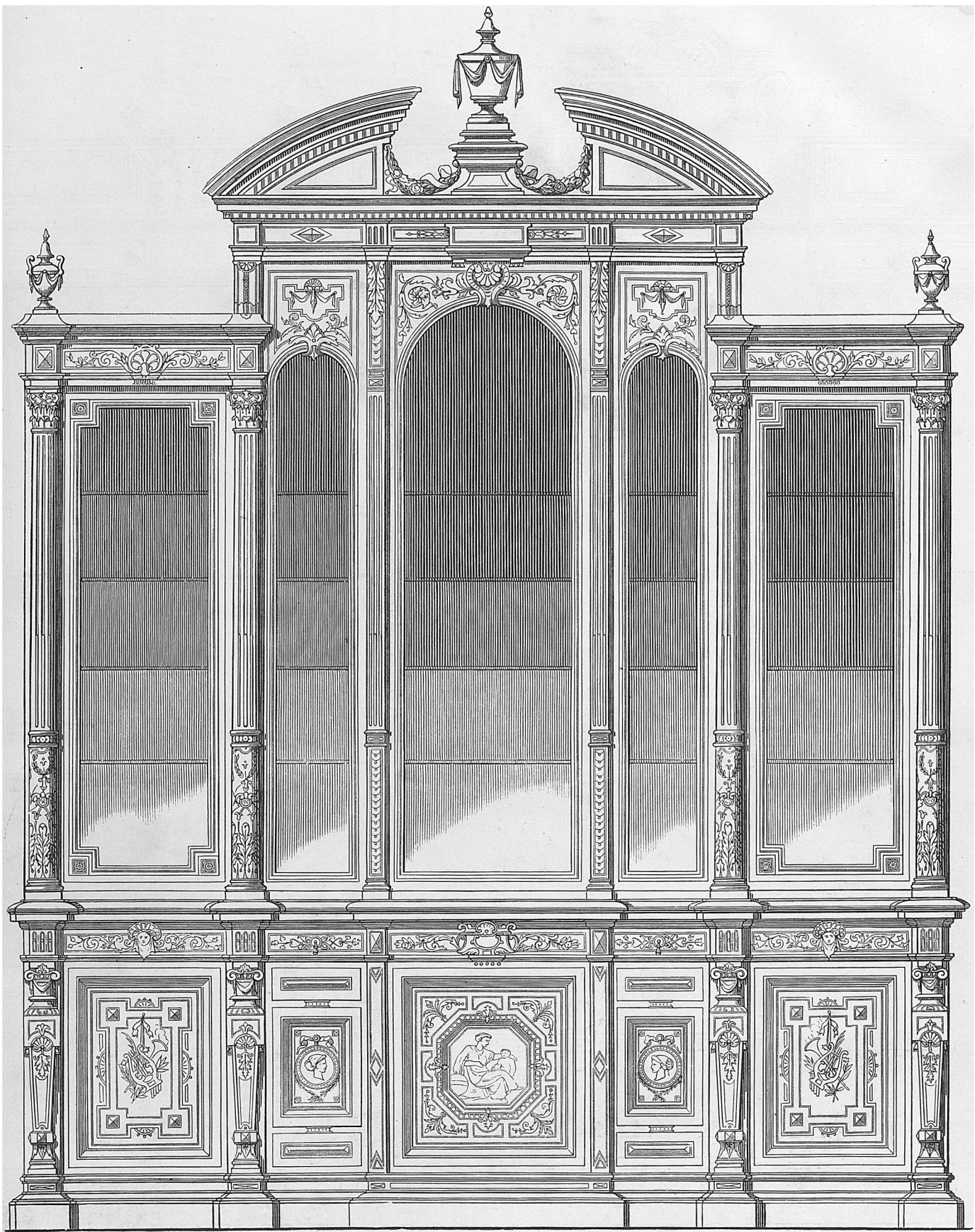
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Nos. 14—18. Designs for Poignard and Pocket Revolver by Mr. A. Tœpfer, Augsbourg.
Pierced blade and sheath of poignard in steel and silver. · Lefauchaux Revolver in ivory and black polished steel with silver inlay.
No. 17 Back, No. 18 Plan of revolver.

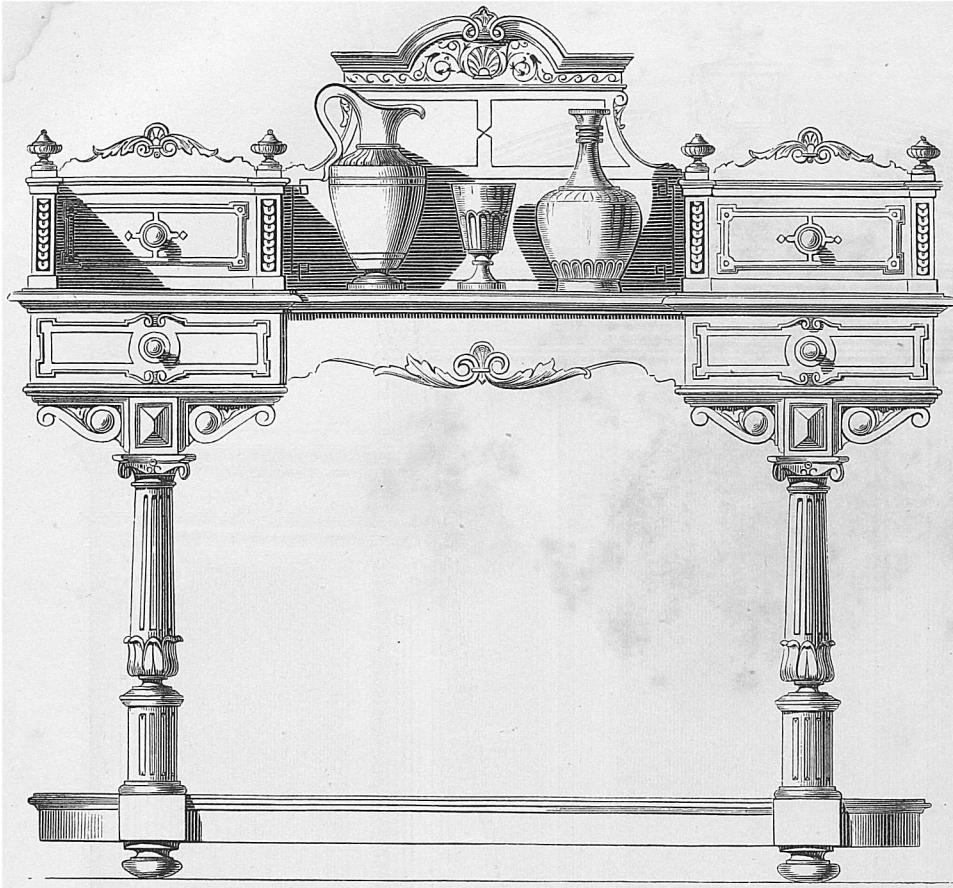


Nos. 19 and 20. Design for Pier-Glass and Table by Mr. R. Reinhardt, Archt., Stuttgart.
 Belonging to a set of furniture to be published in the next Parts of the *Workshop*.
 Details in Nos. 1 and 2 of Supplement.

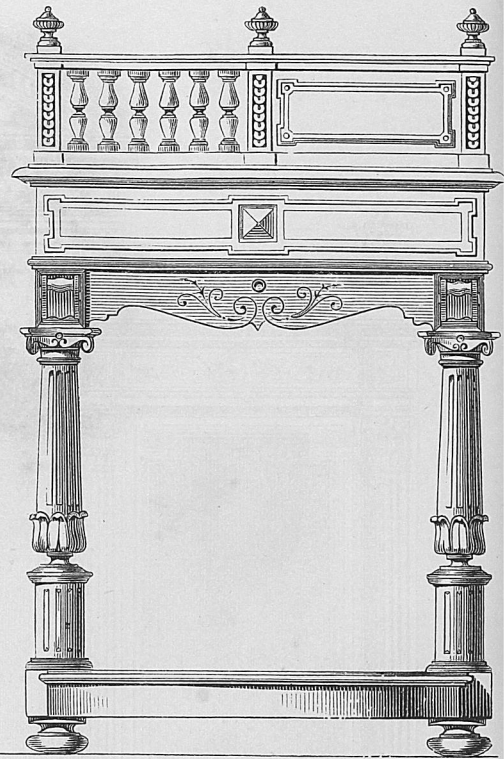


Exhibition of the *Union centrale des Beaux-Arts appliqués à l'Industrie* in Paris 1869.

No. 21. Book-Case in Stained Pear; designed and manufactured by M. Semey Paris.
Side-elevation, $\frac{1}{5}$ full size, No. 3 of Supplement.



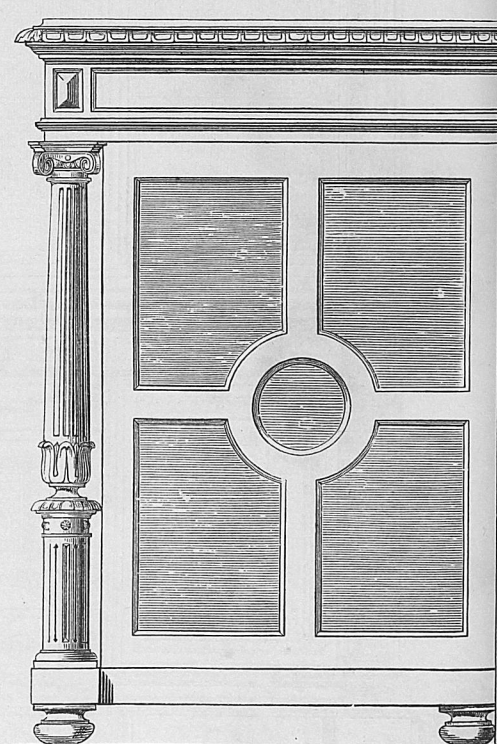
No. 22.



No. 23.



No. 24.



No. 25.

Nos. 22 and 23. Wash-hand Stand. Mr. Steffan. Munich.
Details Nos. 6 and 7 of Supplement.

Nos. 24 and 25. Chest of Drawers. Mr. Steffan, Munich.
Details Nos. 4 and 5 of Supplement.